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TWO COLOSSAL ATHENIAN GEOMETRIC OR
"DIPYLON" VASES IN THE METRO-
POLITAN MUSEUM OF ART

[PLATES XVII-XXIII]

THE Athenian geometric or "Dipylon" style attained its height in the colossal vases which were erected as monuments on graves.¹ Few complete or fairly complete specimens of this type have survived,² though a large number of fragments are distributed among the various European museums. The Metropolitan Museum of Art in New York has recently acquired two magnificent examples of such vases which will rank among the best and the most complete in existence.

The two vases stand 3 ft. 6 $\frac{5}{8}$ in. (1.082 m.) and 4 ft. 3 $\frac{3}{4}$ in. (1.305 m.) high respectively,³ and are of the so-called krater shape, with two double handles and high foot. They were received at this museum in fragments and have been put together with the missing parts restored in plaster. These plaster additions can be seen clearly in the illustrations; no attempt has been made to complete any of the painted decorations.

Both vases have large holes in their bottoms as is usual in such amphorae, presumably in order that libations for the dead could be poured through them.⁴ The base of the larger vase has four

¹ That this was the purpose of these vases was definitely determined by the excavations carried on in Athens in 1891 by Staïs and published by Brueckner and Pernice in *Ath. Mitt.* 1893, pp. 73 ff. In one instance (cf. pp. 92 ff.) a vase of this type was still found in position; the hollow foot was filled with earth. On this question, see also Poulsen's excellent monograph *Die Dipylongräber und die Dipylonvasen* (p. 18 f.), which I shall have frequent occasion to quote in this article.

² For other examples cf. Collignon et Couve, *Catalogue des vases peints du Musée d'Athènes*, Nos. 199, 200, 214, 215; Pottier, *Vases antiques du Louvre*, Nos. A 516, 517.

³ The diameters of the mouths of the vases are respectively 2 ft. 4 $\frac{1}{2}$ in. (72.3 cm.) and 2 ft. 8 $\frac{1}{2}$ in. (82.5 cm.).

⁴ Cf. Poulsen, *op. cit.* p. 19 and the references quoted by him.

rectangular incisions; that of the smaller has horizontal bands in relief. Both vases are known to have been found in Attica.

The entire surfaces of these enormous vases are covered with decorations, almost the whole stock of geometric ornaments being represented. In our description we shall begin with the vase illustrated on PLATES XVII-XX and XXIII, 1, which, though rather smaller than the other, is the better preserved of the two, the paint being still in excellent condition.

The decorations of this vase fall naturally into two classes: (1) the figured scenes, which occupy (a) the panel on the front of the vase between the two handles and the spaces underneath the handles, (b) the frieze below this scene, running round the whole circumference of the vase; (2) the decorative ornaments which are strewn over the background of the figured scenes, and also form the decoration of the rest of the vase. We shall first discuss the figured scenes, independently of the ornaments strewn among them, reserving these for a separate treatment later, together with the other decorative patterns.

The principal scene, which is placed between the handles on one side of the vase, represents a funeral, with the deceased laid out in state on a bier, surrounded by the members of his family and by mourning women raising their hands to their heads.¹ The artist's lack of knowledge of perspective and his conscientious desire to portray every detail, whether visible to the spectator or not, make the picture somewhat confused. Thus the deceased is depicted lying on his side with both arms and legs showing, one on top of the other. The bier is supposed to rest on four supports,² but the effect obtained is that of a stool placed next to the bier. Both the upper surface of the bier and the canopy or cover³ depicted as hovering over it are drawn vertically

¹ For other representations on Dipylon vases of funerals and mourners, cf. Collignon et Couve, *Catalogue des vases peints du Musée d'Athènes*, Nos. 199, 200, 214; Pottier, *Vases antiques du Louvre*, Nos. A 516, 517, 541; Perrot et Chipiez, *Histoire de l'Art*, VII, figs. 5, 6; Graef, *Die antiken Vasen von der Akropolis*, pl. 8, 251, 256.

² These supports appear to be of turned work; cf. Ransom, *Couches and Beds of the Greeks, Etruscans, and Romans*, p. 20.

³ It is difficult to decide whether this object is meant for a canopy or a cover. In some cases it is brought down so close to the figure that it seems intended for a cover (cf. Rayet et Collignon, *Histoire de la céramique grecque*, fig. 19; Collignon et Couve, *Catalogue*, No. 200). Though this is not the case in our instance, there is no indication of any supports, such as we should expect for a canopy. In the vase described below (p. 394 f.), however, the supports are there.

instead of horizontally. The sizes of the mourners vary considerably according to the spaces they are made to occupy; the children are quite diminutive.¹ The figures in the immediate vicinity of the deceased are presumably the members of the family, while the others may be identified as professional mourners.² Both the deceased and all the mourners are depicted nude,³ but their sex is not always determinable. If we suppose the deceased to be male, the figure seated in a chair at the foot of the bier, with a child on her lap, is probably the wife; she holds a branch in her left hand,⁴ and below her feet is a foot-stool. The two little figures holding hands standing on the bier perhaps represent two more children. At the head of the bier stands a figure holding a branch over the dead man's head.⁴ Below the bier are two ibexes and three birds. These are not part of the scene, but are merely introduced for filling empty spaces like the other ornaments strewn in the background; they will be discussed later. On either side of the bier is a row of mourners—continued below both handles of the vase—all raising their hands to their heads in the conventional attitude of lamentation. They can all be identified as women by the indication of the breasts; these appear both on the same side.⁵ The bodies of the figures are painted in silhouette, except those of some of the mourners under the handles, where the upper parts are filled with crossed lines. The heads throughout are painted in outline, with the eye placed in the middle. The drawing of the faces is very primitive, there being as yet no differentiation between the nose and the chin.

We know from countless allusions in ancient writings that to the Greeks of Homeric and classical times the funeral was an

¹ For other instances of children being introduced into the scene, cf. Louvre A. 516 and Perrot et Chipiez, *Histoire de l'Art*, VII, fig. 60.

² See below, p. 388.

³ Much stress has been laid by some archaeologists on the fact that women are represented nude on Dipylon vases. Kroker, *Jb. Arch. I.* I, 1886, has tried to account for it through Egyptian influence. It is much more easily explained by the limited ability of the artist and his geometrizing tendencies (cf. Poulsen, *Die Dipylongräber u. die Dipylonvasen*, p. 72).

⁴ For other figures holding branches, cf. Perrot et Chipiez, *Histoire de l'Art*, VII, fig. 5. Decorating the bier with branches was customary in the fifth century and probably also before that time (cf. Aristophanes, *Ecclesiaz.*, 1030).

⁵ Cf. Perrot et Chipiez, *Histoire de l'Art*, VII, fig. 5 (the figure furthest to the right) and fig. 66. In other cases breasts are indicated one on each side; cf. Collignon et Couve, *Catalogue*, No. 214.

all-important ritual. Without it the shade of the deceased could find no peace in Hades. The funeral ceremonies were very elaborate. They consisted of the washing and anointing of the deceased, of the *πρόθεσις* or lying in state, the *ἐκφορά* or conveyance of the body to the tomb, and finally the burial in the tomb. Representations of all these four stages are found on Greek vases.¹ The commonest, to judge from the material we possess, is the prothesis, which is also the subject of the scene on our vase.

It is interesting to compare these Dipylon prothesis scenes with later representations of the same theme. We have a number of examples from the early sixth,² the later sixth, and the fifth centuries B.C. During the later sixth and fifth centuries, the prothesis is a favorite subject for the decoration of loutrophoroi. While as time progressed the artist naturally became much more skilful in the drawing of his figures, the essential elements remained the same. The deceased is laid out on a couch surrounded by mourners. These mourners indulge in wild manifestations of grief, raising their hands to their heads and tearing their hair. This shows the continuity of custom which we should expect in a country like Greece, where conservatism in religion and ritual was very deep-rooted. That the display of grief was sometimes carried to excess is shown by the fact that various statesmen, such as Solon and Lycurgus, had to legislate on the subject.³ Solon, for instance, forbade laceration of the flesh by mourners and restricted the number of mourners to the family of the deceased. It is interesting in this connection to find that on our Dipylon vase, which was painted, of course, before the passing of Solon's law, the number of mourners is very large, numbering altogether thirty-two. Many of these we may assume were professional mourners, hired for the occasion. In marked contrast to the pictures of passionate mourning on these vases are the sculptured scenes which decorate the marble tombstones of the Greeks. We know that the restraint shown in these representations is not typical of Greek life. But so much the more must we admire the artistic sense of the sculptor who

¹ Cf. Lécrivain, in Daremberg et Saglio, *Dictionnaire des antiquités*, under *funus*, pp. 1370 ff.

² For an early sixth-century example cf. the pinax in The Metropolitan Museum, published in the *Museum Bulletin*, October, 1915, p. 208 f., fig. 1, and the Corinthian vase in the Louvre, E 643.

³ Cf. Plutarch, *Solon*, XXI; Plutarch, *Lycurgus*, XXVII.

felt that wild manifestations of grief were no fit subject for sculptural representation, and who chose instead the serene farewell scenes which make so strong an appeal to us today.

Below the principal scene, and encircling the whole circumference of the vase, is a frieze with a procession of chariots and warriors.¹ The warriors are on foot. They are nude, but each has a crested helmet,² two spears and a sword stuck in the belt; the majority also carry large shields of "Boeotian" type.³ On each chariot is a man, who holds the reins and a whip and wears a crested helmet. The chariots are of a type familiar from other Dipylon vases.⁴ They have low, oblong bodies, with curved front and back pieces—solid in front, open at the back. Each has two wheels, one represented alongside the other.

The Dipylon artist, with his ignorance of perspective, evidently had great difficulty in representing the two wheels of a chariot.⁵ Sometimes, as here, he depicts them side by side; at other times he only draws one wheel,⁶ or he draws one wheel within the other.⁷ Another curious mistake in drawing is the way the charioteer is represented as standing not on the floor of the chariot but apparently on the railing.⁸ Each chariot is drawn by three horses.⁹ The horses, as well as the men, are all painted in silhouette. The bodies of the chariots, however, and

¹ For other representations on Dipylon vases of chariots and warriors cf. Collignon et Couve, Nos. 214, 215; Perrot et Chipiez, *Histoire de l'Art*, VII, p. 174, fig. 57; Furtwängler, *Archäologische Zeitung*, 1885, pl. 8, pp. 131, 139; Pernice, *Ath. Mitt.* 1892, pl. I, pp. 211, 214, 215, 219; Graef, *Die antiken Vasen von der Akropolis zu Athen*, pls. 8–10, *passim*.

² For helmets of this shape more carefully drawn cf. Pernice, *Ath. Mitt.* 1892, p. 211, fig. 2; also Reichel, *Homerische Waffen*, p. 109 f.

³ This is the regular shape of the shields on Dipylon vases until we come to late examples, where we find a round shield introduced; cf. Reichel, *op. cit.*, p. 48.

⁴ Reichel, *op. cit.*, p. 124.

⁵ Some archaeologists have thought that the artist meant to depict a four-wheeled chariot and left out the two further wheels; but the two-wheeled chariot is regular for this period; cf. Reichel, *op. cit.*, p. 120 f.

⁶ Cf. *e. g.* the chariots on two Dipylon amphorae in the Metropolitan Museum of Art, published in the *Museum Bulletin*, February, 1911, p. 33, figs. 6 and 7; also Reichel, *op. cit.*, p. 125.

⁷ Cf. *Archäologische Zeitung*, 1885, p. 139.

⁸ This is the case also in the other Dipylon Chariot scenes; cf. *e. g.* Helbig, *Das Homerische Epos*, p. 138. f.

⁹ Dipylon chariots are represented as being drawn by one (cf. Helbig, *op. cit.* p. 139, fig. 33), two (cf. *e. g.* Collignon et Couve, *Catalogue*, No. 214), or three horses (cf. besides our example, E. Pottier, *Vases antiques du Louvre*, A. 541).

some of the shields are painted in outline and decorated with cross hatchings.

The question presents itself is this procession of chariots and warriors connected with the funeral scene? If it is, it can be interpreted in two ways. It may refer to the games which were held after the funeral,¹ such as are described in the funeral of Patroclus,² or it may be merely a procession accompanying the body to the tomb, similar to the row of chariots and warriors which followed the body of Patroclus.³ On the other hand, in view of the popularity of chariots and warriors as such on Dipylon vases,⁴ even when no prothesis scenes are depicted, it is simpler to explain this procession as an independent representation. As F. Poulsen rightly points out,⁵ the Dipylon artist often introduced into the decoration of his vases a number of stock subjects without any definite scheme,⁶ and to wish to correlate these various incidents is to build up a wholly imaginary fabric of ideas. Moreover, we know by at least one instance that the

¹ For this interpretation, cf. Hirschfeld, *Annali*, 1872, 167 f.

² *Iliad*, XXIII, 257 ff; for a possible later representation, cf. Daremberg et Saglio, *Dictionnaire*, under *funus*, p. 1376, fig. 3344.

³ Cf. *Iliad*, XXIII, 128 ff;

αὐτὰρ Ἀχιλλεύς

αὐτίκα Μυρμιδόνεσσι φιλοπολέμοισι κέλευσεν
χαλκὸν ζώννυσθαι, ζεῦξαι δ' ὑπ' ὄχεσφιν ἑκαστον
ἵππους ὅι δ' ὠρυντο καὶ ἐν τεύχεσσιν ἔδυνον,
ἂν δ' ἔβαν ἐν δίφροισι παραιβάται ἥνιοχοί τε
πρόσθε μὲν ἱππῆες, μετὰ δὲ νέφος εἶπετο πεζῶν,
μυρίαί' ἐν δὲ μέσοισι φέρον Πάτροκλον ἑταῖροι.
θριξὶ δὲ πάντα νέκυν καταείνυσαν ἄς ἐπέβαλλον
κειρόμενοι. ὀπιθεν δὲ κάρη ἔχε δῖος Ἀχιλλεύς
ἀχνύμενος ἑταρον γὰρ ἀμύμονα πέμπ' Αἰδόσδε.

"Then straightway Achilles bade the warlike Myrmidons gird on their arms, and each yoke the horses to his chariot; and they arose and put their armour on, and mounted their chariots, both fighting men and charioteers. In front were the men in chariots, and a cloud of footmen followed after, numberless; and in the midst his comrades bore Patroklos, and they heaped all the corpse with their hair that they cut off and threw thereon; and behind did goodly Achilles bare the head, sorrowing; for a noble comrade was he speeding forth into the realm of Hades." (Translation by Lang, Leaf, and Myers.)

⁴ Besides the two examples in our Museum, published in the *Museum Bulletin*, February, 1911, p. 33, figs. 6 and 7, cf. Wide, *Jb. Arch. I.* 1899, p. 193, fig. 56, p. 194, fig. 57; *Arch. Anz.* VII, p. 100, No. 4; *Annali*, 1872, 144, Nos. 43 and 146, No. 44, pl. 1, 2.

⁵ *Die Dipylongräber und die Dipylonvasen*, p. 124 f.

⁶ Cf. e. g. E. Pottier, *Vases du Louvre* A. 517, where a prothesis scene, chariots, warriors, and a ship with four oarsmen all occur together.

decoration of these vases was not planned with a view to their purpose; for the Hymettus amphora,¹ which served as a coffin for a child, is decorated with fighting warriors, horsemen, and chariots. It looks, therefore, as if these large funeral vases were kept in stock, to be ready on demand whenever occasion arose,² just as the sculptured grave stelae were a few centuries later.

The portions of the vase not occupied by the figured scenes are elaborately decorated with geometric ornaments; these are also introduced in the figured scenes for filling empty spaces without any reference to the subject represented. The forms of these ornaments are familiar, being taken from the regular repertoire of the geometric artist. They consist of borders of meander, zigzag lines, rows of triangles and lozenges, chequers, circle ornaments, wavy lines, horizontal bands, rows of dots, pyramids of angles, swastikas, and birds and quadrupeds. The scheme of the decoration can be clearly seen from the illustrations and therefore need not be described here. It may be of interest, however, to discuss the origin of these designs, and see which the geometric artist adopted from his predecessors and which he invented himself.

It has always been felt that the geometric style cannot be satisfactorily explained as a logical development out of Minoan or Mycenaean art. Though the techniques of the two are similar, and many of their decorative motives identical, they are too different in essentials for one to be derived directly from the other. The theory that the Dorians brought the geometric style with them from their northern habitations has been mostly given up, the other explanation being now generally accepted that the post-Mycenaean geometric style is a continuation of the primitive pre-Mycenaean geometric technique, which, though temporarily swamped by the superior Minoan and Mycenaean art, never wholly disappeared, but went on concurrently as a "peasant" style. This theory certainly meets the data of the case much more satisfactorily. For viewed as a development of the primitive geometric art under the influence of Mycenaean art, from which it borrowed, among other things, its superior technique—the Dipylon style becomes perfectly comprehensible.³

¹ Cf. *Jb. Arch. I.* II, pl. V.

² Cf. Poulsen, *loc. cit.*

³ Cf. Wide, *Ath. Mitt.* XXI, 1896, p. 408; Poulsen, *Die Dipylongräber und die Dipylonvasen*, pp. 68 ff.

In the following analysis of ornaments it will be seen that many of the motives used by the post-Mycenaean geometric artist were already in use in primitive geometric times. Of these some can be found also in Mycenaean pottery, while others were not employed by the Mycenaeans but came to light again in the later geometric art. On the other hand, some motives employed by the post-Mycenaean geometric artist are taken directly from Mycenaean art and have no previous geometric history.

The chief ornaments which can be found in all three arts, the primitive geometric, the Mycenaean, and the later geometric, and are also represented on our vase, are triangles and lozenges ornamented with cross-hatchings,¹ rows of angles arranged generally in pyramid form,² wavy lines,³ rows of zigzag lines,⁴ chequers,⁵ rows of dots,⁶ and, of course, plain horizontal bands.

Some of these ornaments are further developed in the post-Mycenaean geometric style. For instance, a row of lozenges joined at the angles is ornamented with dots and made into an

¹ See above the mourners on each side of the bier, in panels at the back of the vase, and in the background of the chariot frieze. For primitive geometric parallels, cf. Wide, *Ath. Mitt.* XXI, 1896, pl. XV; Schmidt, *Schliemann's Sammlung trojanischer Altertümer*, pl. V, 4973, and p. 4; Myres, *Handbook of the Cesnola Collection*, Nos. 186, 196, 197, 198, 200. For Mycenaean and Minoan parallels, cf. Furtwängler und Löschcke, *Mykenische Vasen*, pl. XXX, 318, 325, XXXV, 357; Hawes, *Gournia*, pl. XII, 20 a, 29, 34.

² See between the mourners and elsewhere. For primitive geometric parallels, cf. Schmidt, *op. cit.*, p. 4, pl. IX, 5421; Myres, *op. cit.*, No. 45; for Mycenaean parallels, cf. Furtwängler und Löschcke, *op. cit.*, pl. XXVII, 223, XXXIII, 316.

³ See the horizontal band at the back of our vase. For primitive geometric parallels, cf. Schmidt, *op. cit.*, p. 4; Myres, *op. cit.*, Nos. 117, 193, 240. For Minoan and Mycenaean parallels, cf. Furtwängler und Löschcke, *op. cit.*, pl. I, 6; *British School Annual*, IX, p. 311, fig. 9; Hawes, *Gournia*, pl. F.

⁴ See the horizontal band on the lower part of the body. For primitive geometric parallels, cf. Schmidt, *op. cit.*, pl. V, 5075, pl. IX, 5418, 5535; Myres, *op. cit.*, No. 280. For Mycenaean parallels, cf. Furtwängler und Löschcke, *op. cit.*, pls. XX, 141, XXVII, 222, XXIX, 251, 255.

⁵ See the cover hanging over the bier. For primitive geometric parallels, cf. Myres, *op. cit.*, Nos. 177, 188, 203. For Mycenaean parallels, cf. Furtwängler und Löschcke, *op. cit.*, pls. XXXIV, 341, XXXIX, 402.

⁶ They are used on our vase both as horizontal bands and as ornaments for filling spaces. For primitive geometric parallels, cf. Schmidt, *op. cit.*, pls. I ff., *passim*; Myres, *op. cit.*, Nos. 100, 137. Rows of dots occur constantly in Minoan and Mycenaean art, cf. Hawes, *Gournia*, pl. VII, 18, 26, 29, 30, 31; Furtwängler und Löschcke, *op. cit.*, pls. XX, 146, 148, XXVII, 208, 212.

effective border;¹ and triangles ornamented with cross-hatchings are enclosed in squares and arranged in pyramid form.²

Two ornaments employed on our vase are used in the primitive geometric art but not in Mycenaean times; these are shaded zigzag lines³ and the swastika. The latter occurs on spindle-whorls of early Trojan pottery in quite simple form;⁴ on our vase it is more elaborate, being drawn double and ornamented with shaded lines.⁵

Of the circle ornaments on our vase the simplest form, the circle with centre, occurs in the early geometric pottery⁶ as well as in Minoan art.⁷ The dotted circle with centre and the wheel ornament have exact parallels in Minoan and Mycenaean art.⁸ The more complicated design of concentric circles containing a cross and triangles and with points round the outer circle⁹ is clearly elaborated from Mycenaean prototypes.¹⁰ The four-leaved ornament, which occurs in panels at the back of our vase, is another motive inherited from Minoan and Mycenaean art¹¹ and popular in Dipylon pottery.

A curious ornament consisting of a concave arc resting on three legs and decorated with shading, cross-hatching, and rows of dots, occurs once on our vase in the chariot frieze. It does not to my knowledge occur elsewhere in that form either on Dipylon

¹ See two horizontal bands on our vase.

² See the ornaments in the background of the chariot frieze.

³ See above the mourners and in some of the panels at the back. For primitive geometric parallels, cf. Wide, *Ath. Mitt.* XXI, 1896, pl. XIV, 1; Myres, *op. cit.*, Nos. 125, 134, 237, 239.

⁴ Cf. Schmidt, *op. cit.*, pls. VII, VIII, *passim*. The swastika appears to have been used throughout the world among the most varied people, cf. Poulsen, *op. cit.*, p. 94 f. and the references cited by him.

⁵ See in the panels at the back of the vase.

⁶ Cf. Wide, *op. cit.*, pl. XIV, 1; Schmidt, *op. cit.*, pl. IX, 5530.

⁷ Cf. Hawes, *Gournia*, pl. K.

⁸ For the dotted circle with centre, cf. Hawes, *Gournia*, pl. VII, 20, pl. G, 1, Furtwängler und Löschcke, *op. cit.*, pls. VI, 30, XX, 147. For the wheel ornament, cf. the Minoan rosettes enclosed in circles, *e. g.* Hawes, *Gournia*; pl. VII, 26, 32.

⁹ See in the panels at the back of the vase.

¹⁰ For circles containing crosses, cf. Furtwängler und Löschcke, *op. cit.*, pls. XXVIII, 231, 232, XXXVII, 279. For concentric circles, cf. Furtwängler und Löschcke, *op. cit.*, pl. XXVIII, 235, 236. For points round the outer circle, cf. Furtwängler und Löschcke, *op. cit.*, pl. XXIII, 171.

¹¹ Cf. *British School Annual*, IX, 1902-3, p. 319, fig. 19; *Monumenti Antichi*, I, pl. I; Furtwängler und Löschcke, *op. cit.*, pl. XXXIII, 321.

or earlier vases, though its component parts are, of course, familiar.¹ It has somewhat the appearance of a cauldron resting on a tripod.

The most important new contribution which the geometric artist made to the repertoire of ornaments was the meander. Not only did this become, in its manifold forms, one of the commonest and most characteristic decorations of his own vases, but it continued its great popularity during classical times. The double form, which occurs on our vase as a horizontal band round the neck, is especially rich and effective. The employment of birds and ibexes merely as ornaments, with no reference to the scenes in which they are placed, is also peculiar to the Dipylon style. In Minoan and Mycenaean art, birds and ibexes of course occur, but they are there drawn much more naturalistically, and are not reduced to mere decorative ornaments.² Birds occur in a number of places on our vase; sometimes they are painted in silhouette, sometimes in outline with shaded bodies or with indication of wings. Two ibexes are placed below the bier.

The second vase (PLATES XXI, XXII, and XXIII, 2 and 3) is not in so good a state of preservation as the one just described. There are more pieces missing, especially around the handles, and the paint has in many cases either disappeared altogether or become very faint; so the details are often difficult to distinguish. The subjects of the figured scenes are the same as in the vase just described; that is, in the principal frieze between the two handles on the front of the vase is a funeral, with the deceased laid out on a bier surrounded by mourners. Instead of one frieze of chariots running round the circumference of the vase there are two. Moreover, there are a number of smaller differences in the two representations. The deceased is characterized as a warrior by the crested helmet which he wears. At his head and foot are two diminutive mourners, one standing, the other seated. Below the bier six women are represented sitting on stools raising their hands to their heads. Their sex is indicated by the breasts which appear one on either side. The cover over the bier may here be meant for a canopy as it is

¹ Arches form a common ornament in Minoan and Mycenaean art; cf. *e. g.* Furtwängler und Löschcke, *op. cit.*, pl. XXXII, 308, 312.

² Cf. *Excavations at Phylakopi*, pl. XXI, and Furtwängler und Löschcke, *op. cit.*, pl. XXXVII, 380, XXXVIII, XXXIX, *passim*.

supported by posts.¹ The row of mourners on the right of the bier consists of warriors wearing crested helmets, and carrying swords;² they do not raise their hands to their heads. The mourners on the left of the bier are women in the usual attitude of lamentation. The chariots are of the same type as in the other vase, except that the wheels have eight spokes instead of four,³ and that both front and back pieces are open, not solid. In the upper frieze there are two horses to each chariot; in the lower there is only one, except in two cases, where there are two. On three of the chariots are mounted two persons, twice two warriors and once a warrior and a smaller figure, perhaps his son; on the rest of the chariots there is only one warrior. The full equipment of each warrior is a crested helmet, a large shield of Boeotian type, a sword, two spears, and the whip he holds in his hand. Many of the warriors, however, are represented without shields, and several have only their helmets to indicate their military character. In the frieze between the two handles on the back side of the vase the decoration is not confined purely to geometric ornaments, but warriors are introduced between the circle ornaments.

The geometric ornaments employed on this vase, both for filling empty spaces and as independent compositions, are mostly the same as those described in the other vase, though new combinations are frequently introduced. Thus a favorite ornament in the background of the chariot friezes is a lozenge filled with chequers; the large circle-ornaments between the handles at the back of the vase enclose eight-spoked wheels, not crosses, and rows of birds and quadrupeds are introduced between the warriors in the funeral scene. There are three ornaments which do not occur on the other vase: a row of leaves, which forms one of the lower horizontal bands, an eight-armed swastika, and two

¹ The posts have not the appearance of turned work as in the other vase, but are of straighter outline; cf. Ransom, *Couches and Beds of the Greeks, Etruscans, and Romans*, pp. 20, 62.

² On the extreme right two warriors are represented side by side; the drawing is somewhat confused, but that the artist's object was merely to represent two warriors standing close together is seen by the drawing of the couples of warriors in two of the chariots (see below).

³ This high number of spokes is exceptional for chariots of the Greek mainland; these generally have four, while Ionic and Eastern monuments show the larger number (cf. Reichel, *Homerische Waffen*, p. 121, and Studniczka, *Jb. Arch. I.* 1890, p. 147 f.).

triangles joined at their apexes, which are introduced as single ornaments in a number of places. The leaf decoration is borrowed from the Mycenaean style.¹ The eight-armed swastika, which is rare in the Dipylon and more frequent in the Boeotian style,² may be derived either from the combination of two four-armed swastikas, or, as Poulsen points out, from the Mycenaean starfish.³ The hour-glass ornament formed by the two triangles is frequent throughout the Dipylon style,⁴ but does not occur in that form earlier.

The technique of these vases is that prevalent during the Dipylon style. Both are wheel-made and of a carefully sifted light red clay, covered with a reddish yellow slip, lustrous on the outside. The paint is lustrous and blackish brown, occasionally becoming reddish brown.⁵ There are no traces of white used as an accessory color.

That the Dipylon style did not suddenly appear in Attica in the highly developed form in which we see it in our two vases, but was preceded by vases of simpler type, has been conclusively shown by the discoveries made in the Acropolis and Eleusis tombs.⁶ That such magnificent vases as ours, with elaborate figured scenes, should form the climax of this style, and therefore be dated towards the end of it, is not only probable from the nature of the case, but also because they are so clearly the prototypes from which the Early Attic (Proto-Attic) vases are derived. A good intermediate example between the two styles is an amphora from the Ceramicus in the Athens Museum.⁷ We may therefore take the eighth century as the probable date of our two vases. Both in shape and in decoration they are closely allied to the "Hirschfeld" krater in the Athens Museum.⁸ This is especially the case with the smaller of our two vases, which is so similar to the "Hirschfeld" krater that the two must certainly have come from the same workshop.

¹ Cf. Poulsen, *op. cit.*, p. 92 f. and the references there cited.

² Cf. Poulsen *op. cit.*, p. 121.

³ Cf. Poulsen, *loc. cit.*

⁴ Cf. Poulsen, *op. cit.*, p. 95.

⁵ This varnish is the chief heritage which the Mycenaean style left to the geometric; cf. Wide, *Ath. Mitt.* XXI, 1896, p. 408.

⁶ Cf. Poulsen, *Die Dipylongräber und die Dipylonvasen*, p. 79 and the references cited.

⁷ Cf. Pernice, *Ath. Mitt.* XVII, 1892, pl. X, pp. 205 ff.

⁸ Cf. Collignon et Couve, *Catalogue des vases peints du Musée d'Athènes*, No. 214.

In conclusion, it may be interesting to consider what is the contribution made by Athenian geometric art—in the stage represented by our two vases—to the history of Greek art as a whole. The above analysis of geometric ornaments shows that the majority of them were not invented by the Dipylon artist but were borrowed from his predecessors. Only a few originated with this later geometric art, and of these at least one, the meander, became a favorite ornament in classical Greek decoration. But though we can trace the origin of many single ornaments to earlier times, the systematizing of such ornaments into elaborate designs and the evolution thereby of a new, distinctive style, was, of course, entirely new. In doing this the geometric potter showed a marked feeling for decoration; for though he repeated the same ornaments over and over again, he showed great ingenuity in the almost infinite combinations he devised. His chief fault was his strongly developed *horror vacui*, which made him overcrowd his surfaces with irrelevant material and thus present a confused picture. His treatment of the figured scenes is obviously crude. There is no attempt to study the human figure as it is, or to solve the problems presented by bodies in motion; and there is, as we have seen, no knowledge of perspective. The very introduction, however, of the representation of human beings on pottery was of prime importance to the history of Greek pottery.¹ Once introduced, such representations occupied the attention of Greek vase painters more and more, until from the sixth century onward they became his exclusive theme. The absorbing interest, therefore, of these pictures to us is that they stand at the head of a long line of representations in Greek ceramic art. Gradually, during the two or three following centuries the Greek vase decorator, following modestly but closely the advances made by the great painters, was able to solve all the problems which were too much for the maker of our vases; and these problems were then solved for the first time in the history of art.

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¹ We find human beings introduced also in late Mycenaean vases, but only in sporadic instances.



DIPYLON VASE IN THE METROPOLITAN MUSEUM



DIPYLON VASE IN THE METROPOLITAN MUSEUM



DIPYLON VASE IN THE METROPOLITAN MUSEUM



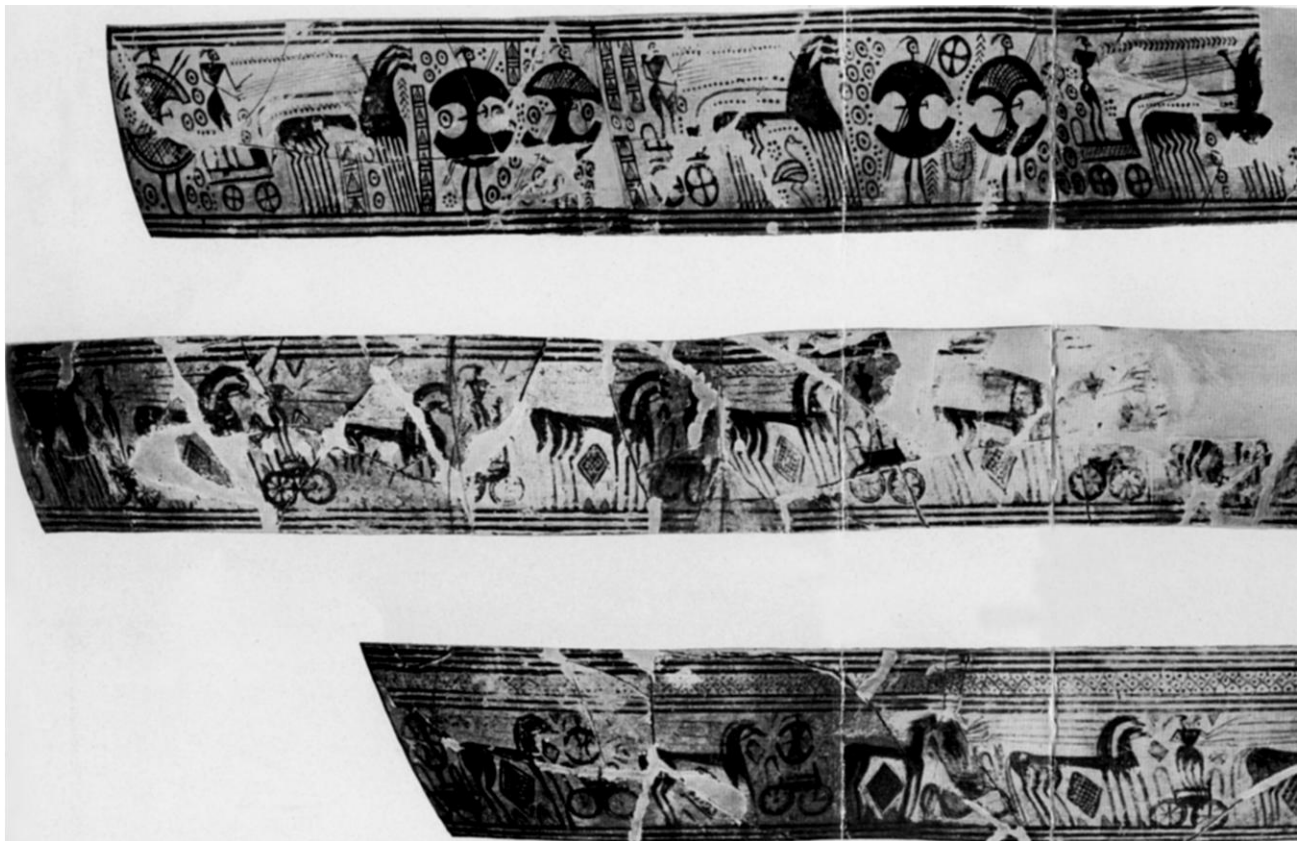
DIPYLON VASE IN THE METROPOLITAN MUSEUM



DIPYLON VASE IN THE METROPOLITAN MUSEUM



DIPYLON VASE IN THE METROPOLITAN MUSEUM



DIPYLON VASES IN THE M
These "photoplanes" were made by Mr. D'Hervilly of



1. VASE A, LOWER BAND



2. VASE B, MIDDLE BAND



3. VASE B, LOWEST BAND

IN THE METROPOLITAN MUSEUM; PROCESSIONS OF CHARIOTS AND WARRIORS

servilly of the Metropolitan Museum staff. They were obtained by piecing together a number of continuous photographs

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